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ARTICLE VI.

THE CYPRIOTE INSCRIPTIONS OF THE CESNOLA COLLECTION IN NEW YORK.

BY PROF. ISAAC H. HALL,
OF NEW YORK CITY.

Presented to the Society May 7th, 1884.

THE object of this paper is to present the results of a fresh study of the inscriptions, and especially to correct sundry current mistakes. It has especial reference to the last general re-working of the subject of the Cypriote inscriptions, which appears as *Heft I.* of Dr. Hermann Collitz's *Sammlung der Griechischen Dialekt-Inscripfen*, under the title of *Die Griechisch-Kyprischen Inschriften in Epichorischer Schrift*, by Dr. Wilhelm Deecke (Göttingen, 1883).

In essaying to offer emendations, I shall not generally stop to explain the source of error, nor to correct the (few) false references and clerical errors.

Dr. Deecke's work, in general, displays a marked advance in deciphering and interpretation, and is characterized throughout by learning and ingenuity. He gives the inscriptions in a Roman transliteration, line for line, followed by the Greek reading, in which also the line is marked. In the Roman syllables, he prints in Italic type those which he considers plain and correct on the monuments, but those that he regards as defaced or needing emendation he gives in Roman letters. The Greek that corresponds to the latter he prints in type with scratched faces.

This distinction would be a very desirable one, if it could be always made; but I have not found it generally to conform to fact, since Deecke frequently uses the Roman letters where

Italic ought to be, and sometimes *vice versâ*. Accordingly, I shall make no thorough attempt to revise his representations in that respect, nor shall I follow his plan myself. There is, furthermore, a difficulty, sometimes, in determining whether a syllable should on that plan be printed in Roman or in Italic; and the judgment of different eyes or interpreters would greatly vary.

For convenience, and for the sake of avoiding a multiplication of references, I shall follow Deecke's order and numbers. References to "Hall" denote my own numbers in *Jour. Amer. Or. Soc.*, vol. x.

Where the readings here given differ from those previously published by me, it is to be understood, of course, that the present ones are the result of better knowledge, and to be preferred to the former ones. In many cases the stones, after ten or twelve years' exposure to the upper air, show their characteristics much better than when fresh from the ground. In some cases cleaning an object has brought to light an inscription; in others, it has made the inscription more legible.

INSCRIPTIONS FROM KYTHREA.

1. Deecke is mistaken in speaking of "das sonderbar geformte vierte Zeichen der zweiten Zeile." The character is plain, and of the usual form; though a crack in the stone may have deformed the squeeze which primarily supplied Deecke's authority. I should put none of the syllables in Roman letters, since all are unmistakable. The inscription is on one side of a stone box, of a sort of which quite a number of specimens appear in the Cesnola collection, some of them smoked inside, and probably intended for coals and incense. Characters $\frac{1}{4}$ to $\frac{1}{2}$ inch high. Three lines. It reads:

1. *po.ro.to.ti.mo.e.mi.ta.se.pa.pi.a.se.to.i.e.*

2. *re.wo.se.ka.se.mi.ka.te.te.ke.ta.i.*

3. *pa.pi.a.i.a.po.ro.ti.ta.i.*

Πρωτοτίμῳ ἡμί, τᾷς Παφίας τᾷ ἱε- | ρέως, κὰς μὲ κατέ-
 ὤκει τᾷ | Παφίαι Ἀφροδίται.

'I am [the offering] of Prototimos, the priest of the Paphian, and he laid me up to the Paphian Aphrodite.'

The *μ* in line 2 may be either (epigraphically) dialectic for *με*, or for *μ(ν)*. The latter seems to follow the analogy of No. 45.

2. In the first line, Deecke romanizes *te.o.ta*. The *te.* is gone; enough of the *o.* is left to show the character in the connection; but the *ta.* is quite plain, and should not be romanized. Otherwise Deecke is right.

The inscription is on a fragment of a box like the preceding. Characters $\frac{1}{4}$ to $\frac{1}{2}$ inch high. Three lines.

1. *ta. se. [te.] o. ta. se. pa. . . .*
2. *a. u. ta. ra. mi. ka. te. . . .*
3. *o. na. si. te. mi. se. . . .*
Tās [Σε]ῶ τās Πα[φίας ἡμί] | αὐτὰρ μι κατέ[Σηκε] |
’Ονασίθεμις . . .
‘Of the goddess the Pa[phian am I;] but Onasithemis [laid] me
up . . .’

3. In line 1, the second *se.* is certain, though the last stroke (the long one) is broken away. Deecke’s romanized *u.* in line 2 is a plain *i.* on the stone; but Deecke is probably right in emending it, though it may have been phonetically correct to the stone-cutter. (In the East the *u*-sound, as well as the *ü*-sound, continually degenerates into the *i*-sound in colloquial use.) On an object like the last, but in four lines, instead of three as Deecke gives it. Characters $\frac{1}{4}$ to $\frac{5}{8}$ inch high.

1. *ta. se. te. o. | ta. se. . . .*
2. *a. i. ta. ra. e (or, me. ?). . . .*
3. *te. mi. . . .*
4. *pi. . . .*
Tās Σεῶ τās [Παφίας ἡμί.] αὐτὰρ με (or, αὐτὰρ ἐμὲ) [κα-
τέΣηκε] ’Ονασί[] | Σεμι[ς Πα-] | φι[αι . . .
‘Of the goddess the [Paphian am I;] but Onasi]themis [set me
up to the Pa]phi[an Aphrodite].’

4. Deecke is right in his identification. Cesnola’s copy (*Cyprus*, Plate 8, no. 53) is bad; but Pierides is right. The *se.* at the beginning should have been romanized on Deecke’s principles, since only one stroke of the character remains. Of the inscription, however, nothing is “sehr schwach” but the *e.* Half of the *mi.* at the end is broken away, and the character should have been romanized; but of these matters Deecke was, of course, not aware.

Inscription on a fragment of like description with the preceding. Characters $\frac{1}{2}$ to $\frac{3}{4}$ inch high. One fragmentary line.

- . . . *se. pa. pi. a. se. | e. mi. . . .*
[Tās] Παφίας ἡμί . . .
‘Of the Paphian am I . . .’

5. The point “hinter *se.*” is plainly a division-mark, contrary to Deecke’s opinion. Another division-mark appears also at the beginning of the inscription, i. e. before *ta.* Also a clear fragment of a *se.* ends the line; of which fact no hint is given by Deecke.

Inscription on object like the last. One fragmentary line. Characters $\frac{1}{4}$ to $\frac{1}{2}$ inch high.

- . . . | *ta. se. | pa. pi. a. se. . . .*
. . . τās Παφίας . . .
‘. . . of the Paphian . . .’

6. Deecke’s first romanized *se.* is pretty certainly wrong. The character is fragmentary, but pretty plainly *mo.*, followed by

a division-mark. A division-mark occurs also after the last character.

Inscription on object like the last. One fragmentary line. Characters $\frac{1}{2}$ to $\frac{3}{8}$ inch high.

... *mo.* | *pa.pi.a.se.* |
 ... [?] *Πρωτοτί*] *μω Παφίας* ...
 '... Of Prototimos (?) Paphia's ...'

Still, it is possible that the reading was ... *τα̃*] *ς Παφίας* ...

7. Deecke is right, even in tacitly noting that we have here the beginning of an inscription.

On a fragment of a large bowl or jar of red earthenware. Inscription in characters $\frac{3}{4}$ to 1 inch high.

ta.se.pa.pi. ...
Τᾱς Παφί] *ας* ...
 'Of the Paphi[an ...]

8. There is nothing in the collection to answer to this inscription. I presume it is Pierides's first or second copy of Deecke's No. 4, above, when the fainter *e. mi.* at the end escaped his attention. I had from Gen. di Cesnola squeezes of this whole lot of Kythrea inscriptions, made at the time of their discovery, and given to me at the same time that Pierides saw them; and this was not among them. It also makes one more (and, with No. 14, two more) than the number of them as then stated by Gen. di Cesnola, or than the number which I have known ever since. Consequently, I consider that this inscription is to be counted as non-existent, and to be erased.

9. Deecke is wrong in some comparatively minor matters. The first character is *ta.*, not *se.*; and the *a.* is the end of the original inscription. Deecke's comment is all wrong.

Inscription on the side of a flat-bottomed basin of red pottery. One (end of a) line. Characters $1\frac{1}{4}$ to $1\frac{1}{2}$ inch high.

... *ta.pa.pi.a.*
 ... *τα̃ Παφία* (*i.e.* *τα̃ Παφία*).
 '... to the Paphian.'

The absence of the *iota* adscript is easily explained on the supposition that the epithet was preceded by *τα̃ι Ἀφροδίται*.

10. Deecke is right in his comment. The *pi.* has been made an *o.* by a superfluous line. But, contrary to Deecke's indication, we have here the end of the original inscription.

Inscription on fragment of an incense box of soft stone, like Nos. 1-6. One (end of a) fragmentary line. Characters $\frac{3}{8}$ to $\frac{1}{2}$ inch high.

... *pa.pi.a.se.*
 ... *Παφίας.*
 '... of Paphia.'

11. Deecke is wrong in several respects; but it is probable that his identification of this with "*Pier. Trans.* V., p. 96, n. 11 f.," is correct.

The inscription is in two lines, fragmentary, but probably the beginning of the second line is present. There is no reason for reading from left to right, as Deecke does. Nor is there any point between "*pi*. [which I read *o*.] and *a*," but the "Anfang eines Striches unter *pi*." is really there (not a chance scratch), and makes it an *o*.

Inscription on a fragment of like nature with the last. Two fragmentary lines. Characters $\frac{5}{8}$ inch high.

1. . . . *se. te*.

2. *a. o. . . .*

. . . *τᾱ*]ε θε[*ω̃* . . .] | *α ο* . . .

'of the goddess (?)'

12. All the characters in this inscription should have been romanized on Deecke's method, for they are all broken on the lower side.

On an object like the last. One fragmentary line. Characters $\frac{5}{8}$ inch high.

. . . *pa. pi. a. . . .*

. . . *Παφία*]ε?] . . .

' . . . of (or, perhaps, to) Paphia. . . . '

13. Deecke is all wrong, except in the two last characters.

Inscription on a large fragment of calcareous stone, in one fragmentary line, 1 foot 8 inches long. Characters 4 to 6 inches high, deeply cut, but the first three much worn.

. . . *se. ka. te. ke. a. . . .*

. . . ε κα θήκε *A* . . .

' . . . and — set me up to *A*[pollo?] (or *Aphrodite*?) . . . '

14. Deecke's remarks about the variance between the "Zeichnung," the "Text," and the "Umschreibung" are just enough; but the fact is that the "Zeichnung" in Pierides's Plate "A-5," is altogether wrong, and represents an inscription quite different from any of these Kythrea inscriptions. Whether the mistake is Pierides's own or that of the editor of the *Journal*, is uncertain. (See foot-note, p. 96, *Jour. Soc. Bibl. Archæol.*, vol. v.) The "Text" is palpably misprinted. What Pierides's "11 a" is, is not so certain; but Deecke's 5, 6, for which he does not cite Pierides, certainly represent two of Pierides's numbers.

To make the matter clearer, I will state that the group of small Kythrea inscriptions found by Gen. di Cesnola in 1876 are eleven in number, three longer, and six mere fragments, on stone, and two on pottery. I have known all these inscriptions ever since their discovery, and they are the same that Pierides describes, though it is difficult to identify each of those he has grouped under his No. 11, even with the stones to help. This group does not include Deecke's No. 13, which, though from Kythrea, was found at another time, and is on a large stone. We have to reject Deecke's Nos. 8 and 14, as non-existent.

For presenting the matter more clearly, I append the following

tabular statement of agreement between Deecke and Pierides, as the result of the most careful examination I could make.

Deecke 1	=	Pierides No. 8.
2	=	9.
3	=	10.
4	=	11 d.
5	=	11 a.
6	=	11 b.
7	=	12 b.
(8	=	11 d., repeated,
and therefore to be erased.)		
9	=	12 a.
10	=	11 c.
11	=	11 f.
12	=	11 e.
(13 is not of this group.)		
(14	=	11 a., repeated,
and therefore to be erased.)		

KŪKLIA, OR PALÆO-PAPHOS.

37. (Hall, No. 24.) In respect to this inscription, I now agree with Deecke in the reading of the second character in line 1. Inscription on the (calcareous stone) base of a statue, with feet still remaining. Divisions between the words are not marked with points or lines, but indicated by spaces. Three lines. Characters about $\frac{1}{2}$ inch high.

1. *e.po.to.se. ka.te.se.ta.se. to.i.*

2. *ti.o.i. ta.pi.te.ki.si.o.i.*

3. *i.tu.ka.i. a.za.ta.i.*

Ἐφῶδος κατέστασε τῷ | θιῷ τὰ πιδεξίῳ | i(ν) τύχαι ἀζαθαῖ.

‘Ephodos erected [this statue] to the auspicious god, in good fortune.’

This rendering, which seems the only proper one, and which avoids more difficulties than any other, assumes either that the engraver omitted a short stroke in the fourth character of line 2, thus leaving it *ta.*, instead of making it *to.*; or else that *ta.pi.* in Cypriote is equivalent to *τῷ ἐπὶ* in ordinary Greek (to read it *τᾶ(ι) πιδεξίῳ*, and consider the divinity feminine, seems forbidden by the *τῷ* in line 1—unless that is a mistake, and the offering is to Aphrodite). In the former case, *τὰ πιδεξίῳ* is to be corrected to *τῷ πιδεξίῳ*. Another view, which is apparently Deecke’s, takes this group of characters as equivalent to *τὰ ἐπὶ δεξίῳ* [*μέρει*]; in which case the translation would be: ‘Ephodos erected to the god the objects on (at? in?) the right hand [portion]:’ namely, of the temple.

114. This number is here inserted, out of its order, as it is out of place in Deecke. The inscription is on a block of calcareous

stone, from Palæo-Paphos, where I first saw it. The inscription is in three lines (not two, as Deecke gives it), each 6 inches long; and perhaps is complete, though another line, or at least a character or two more, seems to be required by the sense. Characters $1\frac{1}{2}$ to $1\frac{3}{4}$ inch high; plain, except that the last two in line 2, and the first two and the last one in line 3, are damaged.

1. *ki. si. ka. se.* *Κίσσικας* (or *Ξίχας*, or *Ξίγας*)

2. *o. ti. mo. to. ro.* *ὁ Τιμοδῶρω*

3. *a. po. se. ia. . . .* *ἄφοστία. . . .*

‘Kissikas (or Xichas, or Xigas) the son of Timodoros, for expiation . . .’

CURIUM AND VICINITY.

43. (Hall, No. 33.) In the years that have elapsed since my first (necessarily hurried) reading of this inscription, the inscription has become plainer, by drying more thoroughly; and I have to change my former reading. The inscription is on the base of a statuette of calcareous stone, from the temple of Apollo Hylates, near Curium. Inscription $4\frac{1}{2}$ inches long. Characters $\frac{1}{2}$ inch high, all plain, except that the first and last are somewhat faint, and the plainly cut character that is here read as *te.* may be *ní.* or *pu.* Reads from left to right.

pa. i. na. le. o. te. se.

Φαιναλεότης (or *-οτής*).

Proper name, probably genitive of the offerer, ‘Phainaleote.’ But it may be read as nominative, ‘Phainaleotes.’ Also, as *Φαιναλέονις* or *Φαιναλέοπυς*.

44. (Hall, No. 34.) Like the last, on the base of a statuette from the temple of Apollo Hylates, near Curium. Inscription now $2\frac{1}{4}$ inches long, but must have been an inch longer toward the left, and included one character more toward the right. Characters $\frac{1}{4}$ inch high; all plain, except that from the varying depth of the strokes it is doubtful whether the second character from the left is a division-mark or the character *to.* Reading from left to right (as most of the legible inscriptions from this place do), the characters are:

. . . i. | (or *to.*) *va. re. pa. li. we. . . .*

For which [*Ἀρόλλωνι Διῶ*]*ι* *ΕΑρηβαλίφη*[*ς*] is as good a conjecture as I can offer.

45. (Hall, No. 32.) On a pedestal of calcareous stone. Inscription in 4 lines, each one foot long, except the last, which is $3\frac{1}{2}$ inches. Characters $\frac{3}{4}$ to $1\frac{1}{4}$ inches high; nearly all in the first line somewhat obscure, and the lower part of the last three in line 4 broken away. Otherwise plain, and the reading certain. My former reading of this inscription has to be corrected in sundry points. The stop at the end is a circle, not a straight mark.

1. *a. ri. si. to. ko. ne. to. o. na. si. ri.*

2. *u. e. u. ka. sa. me. no. se. pe. ri. pa.*

3. *i. ti. to. i. pe. re. se. u. ta. i. u. ne. te.*

4. *ke. i. tu. ka. i.*

With Voigt, I am inclined to think that the first *u.* in line 2, and the last *u.* in line 3, should be corrected to *mi.*, since they lack only a lower stroke to make the latter reading. Without this correction, the reading is:

Ἀριστόγων τῷ Ὀνασίρι | ἐευξάμενος περὶ παι- | δὲ τῷ
Περσεύται ὑνέδη- | κε (or ὕν ἐδη- | κε) ἰ(ν) τυχαί.

‘Aristogon, having vowed in company with [and] for his son Perseutas, in company with him offered [this] to Onasiris in good fortune.’

With the emendation, the reading is:

Ἀριστόγων τῷ Ὀνασίρι | μι(ν) ἐυξάμενος περὶ παι- | δὲ
τῷ Περσεύται μιν ἐδη- | κε ἰ(ν) τυχαί.

‘Aristogon having vowed me concerning his son Perseutas offered me to Onasiris in good fortune.’

Here *μι* or *μιν* is the acc. sing. of the first personal pronoun, as in some of the Kythrea inscriptions.

The dative *o.na.si.ri.* occurs on two other Cesnòla inscriptions, and is shown to be an epithet of Apollo.

46 and 47. The votive armlets of Etevantder, from the treasure of Curium. The two inscriptions read the same, but one is 4 inches long, with characters $\frac{1}{2}$ inch high; the other is $3\frac{1}{8}$ inches long, with characters $\frac{1}{8}$ inch high. The characters are as plain and fresh as when first cut—with a hammer and small chisel. It is also plain that some false strokes made in cutting some of the characters were hammered out by the engraver. On one of the armlets, the character for *se.* is turned in a direction opposite to that in which it appears on the other. In one, the perpendicular stroke of the character *pa.* goes from top to bottom, crossing the horizontal strokes. On the other armlet the perpendicular stroke appears only above the upper, and below the lower, horizontal line, not crossing them, but leaving the space between them clear. Read from left to right:

e. te. wa. to. ro | to. pa. po. pa. si. le. wo. se.

Ἐτεφά(ν)δρω τῷ Πάφω βασιλέφω.

‘Of Etevantderos, king of Paphos.’

It may be further remarked that this Etevantder king of Paphos was one of those who sent his submission to the Assyrian Esarhaddon; that these two armlets are of very fine gold, hammered out from solid ingots, and show no wear on the inside, as they would if they had been worn. They were doubtless votive offerings only. Their weight is just two pounds avoirdupois.

48. On a fragment of calcareous stone. Inscription in 3 (not 2, as Deecke) fragmentary lines. Characters $4\frac{1}{4}$ to $3\frac{1}{2}$ inches high, deeply cut, and plain, though the surface is much damaged.

1. *ka. e. wo. . . .*

2. *me. ki. . . .*

3. *pa* (or, *lo.*) . . .

Perhaps the lines are also fragmentary at the beginning. Deecke's reading is all wrong except the first and last characters of line 1. Too fragmentary to render satisfactorily.

49. Here Deecke is nearly all wrong. The inscription is in one fragmentary line, on a fragment of pedestal of calcareous stone, deeply cut. Characters 2 to 3 inches high, a little worn, but plain. Reads probably from left to right.

... *pa.ti.sa.to.ro.* ...

(There are no division-marks, as Deecke represents.) Probably the genitive of a proper name ending in *-ανδρω*; but there is not enough to go farther with certainty.

50. This is, in all probability, on the base of one of several statuettes which bear a Cypriote inscription. They are all from the temple of Apollo Hylates; and consequently this would be out of its place here according to Deecke's arrangement. The one which seems to me nearest this one is in one line, about half of it gone, but the remnant 2 inches long. Characters $\frac{1}{4}$ inch high, generally hard to read, and might easily get into the shape in which Deecke (after Siegismund) gives it. Reads from left to right.

... *ke.to.te.a.po.lo.ni.* ...

... ἀνέδην]κε τό(ν)δε Ἀπό(λ)λωνι ...

'... offered this to Apollo ...'

51. This gem, which I first saw in Cyprus in 1875, is still a puzzle to me. Deecke's reading:

te. | sa.? te.? lo.ti.mu. |

is wrong in putting in the first division-mark.

The "*sa.*" I am in doubt about. It may be nothing but a division-mark; but the division-mark and the "*sa.*" are not both there. Otherwise I cannot absolutely disagree with Deecke, except that I do not feel sure that it reads in the direction he takes it. Also, the character he calls "*ti.*" may be something else; *ko.*, or *ka.*, or even *sa.*, for instance. The inscription is on a gem which is best figured in Cesnola's "Cyprus," Plate XLI. (XI. *a* of Cypriote gems); but there the first "?" of Deecke's reading is poorly figured, giving undue prominence to the lower strokes, which can hardly be seen on the stone. The character may be *ta.*, or *to.* I have a strong feeling that the reading is

te.ke.to.te.a.mu.ko.lo. |

where Deecke's "*sa.*" becomes an imperfect *ke.* (changing the position of reading), and letting his *lo.* and *mu.* exchange readings, as may easily be done in the case of characters in their position (which is +, and which ×, is doubtful). Then the reading would be:

Σηκε τό(ν)δε Ἀμυκλῶ;

but so much is doubtful that I dare not venture this with confidence. The *a.* here may be a Phœnician letter, which would partly agree with King's conjecture (Cesnola's "Cyprus," p. 389). But I am not at all satisfied that King is thoroughly right in supposing the characters to be more like Numidian Punic than Cypriote.

52. On a terra-cotta tile, or rather, washing-board, such as is used in Cyprus to-day. Inscription made by the finger while the clay was soft. Near one end are the two characters, $3\frac{1}{2}$ and $5\frac{1}{2}$ inches high, respectively. Deecke is hardly right in the reading. Much rather it is *ti.ko.*, though the last syllable may possibly be *po*.

Near the middle is also the character *we*. (neglected by Deecke), $1\frac{1}{2}$ inch high. Initials, or maker's marks, probably. (At this point, see also no. 79.)

AMATHUS.

55. This inscription I cannot certainly identify, but from all the reasons which I can bring to bear, I must conclude either that it is lost, or that it has been confounded with one from Golgoi, to be hereafter mentioned. If it is really from Amathus, and lost, I can do no better than confirm Deecke's reading:

... *mi.pi.*? ...

the last (third) character wholly uncertain. It is to be noted, also, that the copy (in Cesnola's "Cyprus," Plate 8, no. 60) on which Deecke relies, and the only one extant, was made before the inscriptions could be read.

MARONI (MARIUM?).

56. (Hall, No. 30.) On the alabaster vase (or other utensil), which has been figured in various places. Deecke's reading is right, correcting sundry previous mistakes. Especially it is to be noted that he is right about the syllable *za*. in line 2, which was read differently by others, myself included. All the strokes are there to make the character perfect. Characters in fine strokes, $\frac{1}{4}$ to $\frac{1}{2}$ inch high, plain. Reading from left to right.

1. *pa.po.i.ke.*

2. *e.u.za.we.i.te.*

Πάφοι γε | ἐὺζαφεῖτε.

'Live well, ye Paphians.'

Probably the Paphians are worshipers of Paphia, rather than actual inhabitants of Paphos.

It should be stated that the so-called vase has no bottom, but that the article is carved with sides quite thin at the base, as if a horn or trumpet were aimed at.

GOLGOI.

66. (Hall, No. 4.) Bilingual. On a large block of calcareous stone.

Greek, one line, *ΘΕΜΙΑΤ*:

i.e., 'Of Themias.'

Cypriote portion: 3 lines, each $5\frac{1}{2}$ inches long, broken off at the ends. Characters $\frac{3}{4}$ to $1\frac{1}{4}$ inch high.


1. *ne.a.te.ro.wo.o...*

2. *ka.to.ti.* (or *si.?*). *o. —?* ...


3. *to.i.pa.se.o. —? —?* ...

Too fragmentary to render with satisfaction; but Deecke is wrong in a number of points, as will appear on comparison. (The notation —? denotes a character of which traces are left, but undistinguishable.)

67. (Hall, No. 3.) On a large block of calcareous stone. Bilingual. Greek:

1. TIMOΔΟΡΟ  ΔΕΙΔ

2. ΔΡΙΜΟΚΙΑ  ΡΗ

3. ΕΠΙΛΑΤΟ 

Which seems to mean that Timodoros bought for Drimokia (a local deity, apparently) offerings whose numbers or quantities are expressed in the characters at the end of the lines. The character at the end of the first word in the first line is a Cypriote *se*. (=Σ final). The character at the end of line 2 is a Cypriote *ta*.; and that at the end of line 3 is a Cypriote *we*., or else a Greek Z.

Cypriote portion: two fragmentary lines. Characters 1 to 2 inches high; plain, except where they are broken away.

1. *te.re*. . . .

2. *ta.pi*. (or *o*.) . . .

Too fragmentary to render satisfactorily.

Deecke is quite right, except that he has an *ω* for *o* in the first Greek line.

68. (Hall, No. 13.) This is the longest of the Cesnola inscriptions. Four lines, $12\frac{3}{4}$, $11\frac{1}{4}$, $11\frac{1}{2}$, and $12\frac{1}{2}$ inches long, respectively. Characters $\frac{3}{8}$ to $\frac{5}{8}$ inches high. Better cleaning has shown that the figure above the group, which was sometimes supposed to be a sphinx, sometimes an eagle, is a chariot (with wheel gone), drawn by four winged horses. This, unlike the lower parts of the sculpture, is not only in relief, but a relief so high as to possess a top, front, and rear view. The four horses' heads are seen from their front (the right-hand side of the sculpture), their backs and the hollow box of the chariot from above, and their hind-quarters, with the rear opening of the chariot, from their rear (the left-hand side of the sculpture). During the long time that has elapsed since this stone was exhumed, matters have become clearer; time bringing out the characters, like those of a palimpsest. Every character is now plain, except that (what I still consider) the last *i*. in line 2 is partly broken away, so that there is room for Deecke's conjecture that it is *sa*. But it seems to me to be a plain *i*.; it cannot be *ke*.

Deecke's *pe*. in various places is an arbitrary reading. He may be right, but the character is everywhere an unmistakable *po*., as the engraver made it. Also, Deecke is wrong in supposing that there is no division-mark between the first *ti*. and the following *wa*. in line 1. In the last line, what I formerly read *po.ro.po.* | *o.i*. I now see to be *po.ro.ne.o.i*.; what I took for a division-mark being only part of the *ne*. Also, the first *i*. in line 3 is not *te*., as I once thought. The following is the inscription:

1. *ka. i. re. te. | ka. ra. si. ti. | wa. na. xe. | ka. po. ti. | we. po. me. ka. | me. po. te. we. i. sé. se. |*
2. *te. o. i. se. | po. ro. a. ta. na. to. i. se. | e. re. ra. me. na. | pa. ta. ko. ra. i. to. se. |*
3. *o. wo. ka. re. ti. | e. pi. si. ta. i. se. | a. to. ro. po. | te. o. i. | a. le. tu. ka. ke. re. |*
4. *te. o. i. | ku. me. re. na. i. pa. ta. | ta. a. to. ro. po. i. | po. ro. ne. o. i. | ka. i. re. te.*

I cannot see that Deecke's hexameters are clear, according to this, the true reading.

There is great latitude in the possibilities of transliteration and interpretation, but I do not yet find any result that is entirely satisfactory; nor can I agree with Deecke's forcing the reading of some of the characters, as I might do if his results were perfectly self-commending.

I can hardly help agreeing with Deecke's *Καρσιφάναξ* in line 1, with the meaning he has explained of 'Lord of Cyprus;,' but I would write it either *Κάρσι-φάναξ*, or the same (*i. e.*, in two words) with the hyphen omitted. But there is a temptation to read it in other ways, as *Χαρᾶς ἰθι, φάναξ* ("For joy's sake come, O Lord!"); and then, instead of *πότι* in the same line, to read *φωτί* ('and to man let me speak a great thing,') etc. However, the following is a provisional rendering:

1. *Χαίρετε· Κάρσι-φάναξ καὶ πότι, γήπω μέγα· μὴ ποτ' ἐφέλης*
2. *Θεοῖς πρό ἁθανάτοις ἐρεραμένα πά(ν)τα χῶραι δῶς·*
3. *οὐ γάρ τι ἐπισταῖς ἀ(ν)θρώπῳ(ν) θεῶι, ἀλλ' ἔτυχ' ἀ κήρ*
4. *Θεῶι κυμερῆναι πά(ν)τα τὰ ἄ(ν)θρωποι φρονέωι. Χαίρετε.*

'Hail! Prince of Cyprus and Lord, I speak a great thing: Do not thou on an equality give to the country all things that are dear to the gods [who] before [it were] immortal; for in nothing of men (or, of man) mayest thou set thyself over the divinity, but to the divinity Fate has allotted to control all things that men think.'

The sentiment in the last two lines, and the relative position of Fate and Divinity, have a close parallel in Plato, *Laws*, 704, b. (this was pointed out to me by Prof. A. C. Merriam).

I forbear to give further renderings, which have more or less satisfactoriness. The main thing I wish here to insist on is the correctness of the syllables as above given. Even the broken place in line 2 is now clear, being shown, among other things, by the color which, originally spread over all the stone, is now preserved in the strokes of the letters, where the surrounding surface of the stone is worn down, and the surrounding color thus obliterated.

69. (Hall, No. 2.) In this inscription Deecke is right in reading the 13th character as "ke.," but it may be written *ke.*, on his principles. Inscription on a pedestal (not altar) of calcareous

stone, such as abound in Cypriote remains, and are abundantly proved to be mere pedestals. Characters $\frac{3}{8}$ to $\frac{1}{2}$ inch high. Inscription in one line.

ti. mo. ta. ti. pa. to. | ti. ma. o. pa. pi. iu. ke. ti. mo. o. i. se.

I see no reason for disagreeing with Deecke's rendering, which is very happy, and deserves the thanks of all decipherers.

Τιμῶ τὰ(ν) δίφατο(ν) δίμαο(ν) Παφία(ν) γε διμῳοῖς.

'I honor the double-named, double-mothered Paphia with double songs.'

(For explanation of the new words, see Deecke, *Nachträge zur Lesung d. epichor. Kyprisch. Inschrift.*, in Bezenberger's *Beiträge zur Kunde d. indogerm. Sprachen*, vol. vi., p. 146, 147.)

70. (Hall, No. 14.) On the fragment (sawed-off top) of a pedestal of calcareous stone. Inscription in one line. Characters $1\frac{1}{8}$ to $1\frac{3}{4}$ inch high; very plainly cut, but the first one not easy to identify. I cannot believe that the inscription (from Golgoi) reads from left to right, nor that Deecke is right in calling the first character (his last) "vo." It seems to me to read

re. za. ti.

ῥέζαθι

'Do sacrifice.'

71. (Hall, No. 31.) On the lintel (pediment) of a tomb, not of marble, as I once thought (Trans. Amer. Or. Soc., vol. x., p. 215), but of the calcareous stone of the island. Inscription in one line, 3 feet $11\frac{1}{4}$ inches long. Characters $\frac{1}{2}$ to 1 inch high; mostly plain, but some near the beginning obscured. One is broken away entirely, but it can be supplied with certainty. What I formerly read as *u.*, and strongly insisted on, I now find, as the inscription comes out clearer by the effect of air and time, to be *mi.*, as suggested by others. Also, just before the break in the stone, the "ne." of Deecke is plain; though perhaps I should not have seen it had he not indicated it.

e. ko. | e. mi. | a. ri. si. to. ke. re. te. se. | ka. me. ne. se. ta. ne. [| ka.] si. ke. ne. to. i. | me. ma. na. me. no. i. | e. u. we. re. ke. si. a. se. | ta. sa. pa. i. | e. u. po. te. | e. we. re. xa. |

Ἐγὼ ἤμι Ἀριστοκρέτης· καὶ μὲν ἔστασαν [κα]σίγνητοι μεμναμένοι εὐεργεσίας τὰς παῖ εὐ ποτε ἔρεξα.

'I am Aristokretes, and my brothers set me up, remembering the good deeds which I once well rendered.'

The first personal pronoun *μεν*, in the accusative, is here to be especially noted.

72. (Hall, No. 1.) This is another inscription which has become perfectly legible in the lapse of time; with, also, the help of Deecke's deciphering of some of the engraver's faulty representations. Deecke is, however, wrong on several points, as the following will show. Inscription in two lines, on a piece of calcareous stone, with sculptured relief above it. One broken place is supplied in brackets. Characters $\frac{1}{4}$ to $\frac{3}{4}$ inch high.

1. *to. o. na. si. ri. to. te. | to. na. [o. ne.] o. ne. te. ke. o. na. si. ti. mo. se. to. i.*

2. *te. o. i. | to. i. a. po. lo. ni. | ia. ra. | i. te. me. no. se. | i. tu. ka. i. |||*

Τῷ Ὀνασίρῳ τὸ(ν)δε τὸ(ν) γά[ον] ὀνέθηκε Ὀνασίτιμος τῷ | θεῷ τῷ Ἀπό(λ)λωνι ἰαρά ἰ(ν) τέμενος ἰ(ν) τύχαι |||.




'To Onasiris Onasitimos offered this shrine; to the god Apollo he consecrated to the precinct in good fortune 3 [offerings].'

Here again occurs the dative *o. na. si. ri.*, as an epithet of Apollo.

73. (Hall, No. 29.) On a sculptured fragment of calcareous stone, like the edge of a window. Characters deeply cut, $\frac{1}{2}$ to 1 inch high. All plain. Inscription in 3 lines.

1. *to. ti. o. se. to. wo. i.*

2. *no. a. i. sa.*

3. *e. ti. |*   

Τῷ Διὸς τῷ φοί- | νῶ αἶσα | ἔτι . . . 3.

'Zeus's portion of the wine, yet 3 measures.'

The kind of measure denoted by the character before the numeral, and combined with the latter's first stroke, is still unknown.

74. (Hall, No. 9.) On a piece of calcareous stone, with figures in relief. Inscription in 3 lines. Characters $\frac{1}{2}$ to $\frac{5}{8}$ inch high, all plain.

1. *ti. ia. i. te. mi. | to. i. te. o.*

2. *to. a. po. lo. ni. | o. ne. te. ke.*

3. *u. tu. ka. i.*

Assuming that the *u.* in line 3 was intended for *mi.*, the last stroke being omitted by the engraver, the rendering is:

Διαίθεμι[ς] τῷ θεῷ | τῷ Ἀπό(λ)λωνι ὀνέθηκε | μ' ἰ(ν) τύχαι.

'Diyaithemis offered me to the god Apollo in [good] fortune.'

Here the final *s* (as often a final or non-final *n*) is omitted in the proper name in line 1. Deecke takes the *u.* in line 3 as *ύ*, i. e., *σύν*.

75. (Hall, No. 23.) On a fragment of calcareous stone, with a head and other portions of a human body in relief. Inscription in 3 lines, incomplete at the ends. Characters $\frac{3}{8}$ to $\frac{5}{8}$ inch high, all plain except at the broken end. Deecke's Roman type are not called for; nor is his dotted division line in line 2, which is not on the stone.

1. *o. na. si. o. ro. | a. te (or, mi.)*

2. *o. ne. te. ke. to. i. ti. . . .*

3. *to. a. po. lo. ni. | i. . . .*

Ὀνασίωρο[ς] Ἀθη (or, Ἀμι) . . . | ὀνέθηκε τῷ θε[ῷ] | τῷ Ἀπό(λ)λωνι ἰ(ν)[τύχαι].

'Onasiorus [son of ?] Athe . . . (or, Ami . . .) offered to the god Apollo in [good fortune].'

Deecke's conjecture that the last character in line 1 may be *ni*. is in all probability wrong.

76. On the fragment of a base of calcareous stone, on which still remain the great toe and the next toe to it (with a sandal-strap between), of the left foot of a statue of about life size. The previous descriptions of this fragment are all wrong.

Inscription in two lines, imperfect at the ends. Characters $\frac{5}{8}$ to $1\frac{1}{2}$ inch high, deeply cut; all plain, except some near the broken end; but all are certain. Deecke's remark that *te*. occurs twice without the lower stroke is wrong. It occurs thus only once: namely, in the second line.

1. *e.te.i.* ||| *a.ne.te.ke.* . . .

2. *ta.we.i.ko.na.ta.te.ne.a.po.* . . .

The observing of the last character present in line 2, makes the reading differ somewhat from those previously given.

"Ἐτεῖ ||| ἀνέθηκε . . . | τὰ(ν) ρεικόντα τὰ(ν)δε Ἵ' Ἀπό[(λ)-
λωνι (or -να)] . . .

'In the year 3 . . . offered this image to Apollo . . .'

The *ne*. in line 2 I feel obliged to consider as final *ν* of *ιν*, with the *i* elided. The construction is paralleled in the Bronze Tablet; but it is not certain whether the case following should be the dative or accusative.

77. The vase with this inscription was in England in 1872, but it has not appeared since, and it never reached the New York Museum. I have to depend on two sources for this reading: one a manuscript book of Gen. di Cesnola's, made in Cyprus, where it occurs with the note "Vaso di alabastro e sopra un piedestallo in pietra trovato nel Tempio a Golgos." The other is in a like manuscript book, with photographs (taken by Gen. di Cesnola personally in Cyprus), likewise made by him, and in the possession of Mr. Hiram Hitchcock. This last is probably the original from which the copy in Cesnola's Cyprus was taken. In this latter book the object is figured, and appears to be a cylindrical box, $1\frac{1}{2}$ inch high, and $1\frac{1}{4}$ inch in diameter, with plain mouldings at the top. Inscription around the box, at about the middle of its height. Characters apparently $\frac{3}{16}$ inch high.

ka.ma.la? ko.se.zo.te.a.ne.te.ke.a.po.lo.ni.

Perhaps the first character, *ka.*, is an error in the copy for *ti*. Deecke's supplying an additional *a*. in his reading, and his leaving us to suppose that the copy is incomplete, are mistakes. Whether the copy is all right or not, the whole inscription (a complete one) is represented in the copy.

Τίμαλκος (or, *Γαμαλκος*) *Ζωτή[ς]* ἀνέθηκε Ἀπό(λ)λωνι.

'Timalcos Zotes (?) offered [this] to Apollo.'

78. (Hall, No. 5.) Also 99, 115; for Deecke gives this inscription three times, as if it were three different inscriptions. Schmidt (*Sammlung*, xii. 5; xvii. 4) likewise gives this inscription twice, as two different ones, in his plates, but only once in his text. In

the second (above-cited) place he puts it upside down, as Deecke also does in his No. 99. In his No. 115 he was misled by a faulty copy.

Inscription on fragment of calcareous stone, in one fragmentary line. Characters 1 inch high, all but one of them partly broken away, but all of them certain.

... *po. lo. ni.* | *te. o.* ...
 ... 'A] *πó(λ)λωνι Σεω* ...
 '... to the god Apollo ...'

79. The gem here noted is figured in Cesnola's "Cyprus," p. 327 (Plate XXVI.), as if from Curium, and found among the temple treasure, though no record of it otherwise is made in the book. From this representation it is copied in Perrot and Chipiez's *Histoire de l'Art dans l'Antiquité*, as if from Curium. The origin of Deecke's account is Pierides's article in *Trans. Soc. Bibl. Archæol.*, vol. v., p. 92, no. 7 (in Schmidt it is xxi. 9, not xxi. 8, as Deecke cites it), and probably Pierides is correct. If so, the copy in Cesnola's "Cyprus" was made from a drawing in Cesnola's possession, and is put where it is by oversight. Further, if Pierides is correct, the stone was never owned by di Cesnola, but was found near Golgoi, and came into the hands of Mr. Stini Cristofidi, of Larnaca, who sold it to Mr. Hoffman, of Paris. I have not yet been able to discover the facts accurately; and this statement must stand till further correspondence and light. Inscription on a red jasper seal in gold setting; intaglio, with figure of a mare suckling a colt. Reads from right to left, but the impression would read from left to right. Characters $\frac{1}{8}$ inch high.

ku. pa. ra. ko. ra. o.
Κυπραγόραο.
 'Of Kupragoras.'
 Owner's name.

80. On a fragment of a pedestal (probably) of calcareous stone. Inscription in one line. Characters $\frac{3}{8}$ to $1\frac{1}{4}$ inch high; all plain but the first, which is somewhat damaged, and might be mistaken for an *a*. Deecke's note following his reading of the inscription is all wrong.

me. no. to. ro. se.
Μηνόδωρος.
 'Menodorus.'

81. (Hall, No. 25.) On a terra-cotta disk, with grooved edge, colored red. Inscription in two lines; characters $\frac{3}{8}$ to $\frac{1}{2}$ inch high.

1. *pa. ta. si. o.*
 2. *∴|||∴*
Φα(ν)τασίω | 4.
 'Of Phantasios, 4.'

Probably a counter or check.

82. (Hall, No. 26.) On a votive tablet of calcareous stone, with

many figures in relief. Inscription covered only a small space, but it is now all obliterated except two characters, each $\frac{1}{2}$ inch high.

... *o. pa.* ...

Too fragmentary to render.

83. (Hall, No. 27.) On a fragment of calcareous stone, with figures in relief. Inscription formerly contained at least two lines, of which the upper one is broken away, so as to leave only illegible portions. Characters $\frac{3}{8}$ to $\frac{1}{2}$ inch high; plain.

a. ti. pa. mo. o. ta. o. pa. ...

Ἀ(ν)τιφάμω(ν) ὁ Δαόφα ...

'Antiphamon the son of Daopha ...'

Deecke is wrong in considering the *so.* "sicher," or the *pa.* at the end "unsicher."

84. On a block of calcareous stone, probably the fragment of a pedestal (no "relief fragment," apparently, as Deecke styles it). Two fragmentary lines. Characters 1 to $1\frac{1}{2}$ inch high, somewhat obscured, but quite legible.

1. ... *to. o. na. si. ri.* — ? ...

2. ... *a.* ...

τῶ Ὀνασίρι ... | ... *α.* ...

'... to Onasiris ...'

The character which Deecke denotes by an interrogation point is so far gone (beginning just at the break of the stone) as to be wholly irrecoverable. It may have been *ka.*, *ti.*, *to.*, or one of several others. Only a hint at a stroke at the top is perceptible.

85. (Hall, No. 12.) On a square block of calcareous stone, probably the pedestal of a small statuette, around the hollow for which is the inscription, on three sides. The fourth side never contained any part of the inscription; and the inscription is, to all appearance, complete, though Deecke thinks it possibly otherwise. Characters $\frac{1}{2}$ to 1 inch high. I feel doubt only about the reading of the first character.

si. iā. mu. ko. i. | *a. o. ma. mo.* | *pa. to. re.*

Σία μυχόια ὁ μαμμοπάτωρ.

'His grandmother's heir [offers, or thanks] to the secret goddess.'

86. On a thin piece of calcareous stone, formerly not found by me, but now both found and familiar. Inscription in 6 (not 5, as Deecke gives it) lines, of which only lower portions of the first—with a few of its characters complete—remain. Characters of fine strokes; $\frac{1}{4}$ to $\frac{3}{8}$ inch high. All the lines incomplete at the eud.

1. *ke. wa. zo. wo?* *ne?* * * *ta?* *mo.* * *ta?* *mo.* ...

2. *ta. po. ro. we. re. mo. se. ta. mo. se. ta. mo.* ...

3. *tu. ra. wo. ne. o. to. iā. sa. ta. mo. se. ta. mo.* ...

4. *wa. la. ka. ni. o. e. ko.* — *o. na. mo.* ...

5. *a. po. ro. ti. si. o. se. e. ko.* ||| †||| *o. na. mo.* ...

6. *a(or i?) . ta. no. e. ko.* ||| ||| *o. na. mo. * po. ta. sa.* ...

Evidently a list of allotments and contributions; but not enough remains to permit a certain interpretation. The following is only provisional:

1. Γῆ φαζόφων (?) δᾱμος δᾱμος . . .
2. Τάφρων φέρμ' ὧς δᾱμος δᾱμος . . .
3. Θυράφων ὁδοὶ ἄς δᾱμος δᾱμος . . .
4. ΦΑΛκάνιο[ς] ἐγὼ — ὠνά μω . . .
5. 'Αφροδίσιος ἐγὼ ||| ||| ὠνά μω . . .
6. 'ΑΣάνο[ς] ἐγὼ ||| ||| ὠνά μω [κὰ] βῶτας . . .

'Land for religious uses (?) (or, of the lifeless (?)) [which] the district, district . . .

The foundation of the trenches, which the district, district . . .

The ways of the doors, which the district, district . . .

I Valcanios 10 my purchase . . .

I Aphrodisios 6 my purchase . . .

I Athanus 6 my purchase [and?] herdsmen . . .

But many other renderings are possible in various portions; the *o.na.mo.* may be ὦν ἄμω(ν).

Several of Deecke's suppositions are wrong; but a comparison will show them sufficiently.

87. (Hall, No. 11.) This inscription, after much study, I consider quite desperate; it is so worn where the characters are not plain. It is known to be on a fragment of calcareous stone, with a relief of a crested serpent and a dolphin, but it is not generally known that the fragment is a piece of a huge vase, or purifying vessel. Characters $\frac{1}{4}$ to $\frac{3}{4}$ inch high. Inscription in 5 lines.

1. *ku.ne.mo.o.se.ia.to.te.*
2. *e.*e?a?me(or a?).se.ti.*
3. ******a?*ne?to.i.*
4. *se.ti.ni?|ne.ro.***te.pa.*
5. *te?se?*se.ke.to(or ta?).to.*

The vase was doubtless an offering to Apollo; but I dare not venture farther in interpretation than the first line, which seems to mean *Κύνεμο[ς]* (or *Ἰννή μω*; or *Κυνέμω[ν]*) *οσεία τόδε* (or *τό(ν)δε*). That is either 'Cunemos' or 'Cunemon' or 'My wife consecrated this.'

88. This inscription, and the alabaster vase on which it occurs, reached England in 1872, but have been traced no farther. A copy of the inscription is to be seen (and the authority therefor) in Schmidt's *Sammlung*, xvii. 5. The authority for the copy here given is the manuscript book by di Cesnola, made in Cyprus in 1870, and now owned by Mr. Hiram Hitchcock. The vase is figured in that book, with part of the inscription on it. The vase has a very broad rim, flaring downwards, two small solid ears, and a single line of round moulding about the middle. Just above and below this line, respectively, are the two lines of the inscription, which run quite around the vase. Each line apparently about 5 inches long. Characters apparently $\frac{1}{4}$ inch high. It is not certain where the lines begin, but I give them as in di Cesnola's copy:

1. *te.li.me.lo.we.to.ko.a.le.wo.te.se.ko.o.ta.to.pe.wa.sa.*
 || *to.po.ra.*

2. *xe.lo.ro.se.lo.li.to.pe.pa.ma.ka.te.ti.po.si.ro.ko.to.o.*
pe.wa.ni (or *e.?*). *a.ke.*

I also give (Birch's) copy from Schmidt (*l.c.*):

1. *to.li.me.lo.we.to.ko.a.le.wo.te.se.ko.o.ta.te.pe.wa.se.*
 | *to.po.ro.*

2. *xe.lo.ro.se.lo.li.to.pe.pa.za.ka.te.ti.po.si.ra.ko.to.o.*
wa.ni.e.ko.

It should be added that di Cesnola's figure of the alabastron shows also a possibility that the first (and even the second) *ko.* in line 1 may be either *iï.*, or *xa.*, or *za.*; and that perhaps the *me.* should be read as *e.* There is also a doubt whether the *pe.* should not be read *ne.*, in each case; and possibly, also, whether the *lo.* should not be read as *pa.*

But, as Deecke suggests, a comparison with the original is greatly to be desired.

89. (Hall, No. 21.) On a fragment of calcareous stone, with relief of figures in procession. Inscription in two fragmentary lines, $2\frac{3}{4}$ and $3\frac{1}{4}$ inches long, respectively. Characters $\frac{3}{8}$ inch high; those at the two ends of the upper line, with those in the middle and at the left end of the lower line, somewhat obscure.

1. . . . *te.na.pa.sa.re.se.i.ka.a.* . . .

2. . . . *o.to.ro* (or *i.*). *to* (or *ta.*). *po.te.we.o.i.* . . .

Too fragmentary to render satisfactorily. Deecke's interrogation-point in line 1 is a mistake. No character was ever there.

90, 112. (Hall, No. 8.) This inscription Deecke gives twice (under the above numbers), as if two different inscriptions. It was formerly a great puzzle, but I have been able to make it all out except where the stone is actually broken away. Inscription in one line around three sides of a marble (not alabaster) pedestal; portions on the sides $1\frac{3}{4}$, $2\frac{1}{2}$, and $1\frac{1}{2}$ inches long, respectively. Characters $\frac{3}{16}$ inch high, in all stages of legibility. The division marks here added show the ends of the first two sides.

a.na.sa.se.a. * * * * *to.* | *te.pa.to.a.ia.ro.se.ma.te.ka.*
ne.to. | *a.po.lo.ni.* ||| |||

Ἀνάσσειας Ἀ. . . . τὸδε πᾶν(ν) ἄ ἱάραν σῆμα Σήμαν
 τῶ Ἀπό(λ)λωνι ||| |||

‘Of the lady A—— this token of all things which they consecrated, they laid up to Apollo, 6 [in number].’

91. On a fragment of calcareous stone, with figures in relief. Inscription in two lines, fragmentary at each end. Characters $\frac{1}{4}$ to $\frac{3}{8}$ inch high, much worn, but legible.

1. . . . *pa.ro.te.ta.wo.to.* . . .

2. . . . *a.o.* || *na.mi.* . . .

The numeral in the second line appears to me unmistakable; not *zo.* or *no.*, as Deecke suggests.

Too fragmentary to render satisfactorily.

92. On a small fragment of calcareous stone; probably a piece of an incense-box. Inscription in two fragmentary lines, $1\frac{1}{2}$ and $1\frac{3}{4}$ inch long, respectively. Characters $\frac{1}{2}$ to $\frac{5}{8}$ inch high, mostly damaged, but quite legible.

1. . . . *o.ta.te.o.* . . .

2. . . . *pa.ta.a.pi* (or *o.*). . . .

Too fragmentary to render satisfactorily.

93. On a fragment of a pedestal of calcareous stone. Inscription in two fragmentary lines, the longer 9 inches in length, the shorter with only one character. Characters $\frac{1}{2}$ to $\frac{3}{4}$ inch high.

1. . . . *sa.ta.si.ta.mo.se.e.mi.se.i.sa.* . . .

2. . . . *ka.*

. . . *Στασίδαμός ἡμι* . . . (the rest is too fragmentary to render.)

‘ . . . Stasidamos am I . . . ’

Deecke's representation of Schmidt's error is correct. But the first line is incomplete at each end, and Deecke's second proper name is wrong for another reason than that which he mentions. Two more characters than he gives are legible in the first line.

94. I find nothing in the collection that corresponds to this, nor have I ever seen anything like it. It is probably some inscription which I have looked at otherwise, or else one that is lost.

95. (Hall, No. 22.) On a disk of calcareous stone, most likely the foot of a vase. Inscription in a circle. Characters $\frac{1}{4}$ to $2\frac{1}{2}$ inches high, plainly but carelessly cut; two of them partially broken away, and the others not easy to identify.

e.a? a.ia:sa.we.lo. Perhaps: *ἔα ἃ ἄϊά σα φελώ(ν).*

‘ Having taken what provisions are thine, have done.’

96. (Hall, No. 18.) On the broken-off handle of a *præfericulum*, of calcareous stone. Inscription in one line, $3\frac{1}{4}$ inches long. Characters $\frac{1}{4}$ inch high, much worn and almost illegible, but the reading, formerly so puzzling, is now certain; the difference being made by exposure to the air.

e.ro.se. | te.ke.to.a.po.lo.ni.

Ἐρως Σήμε τῶ Ἀπό(λ)λῶνι.

‘ Eros (or Heros) offered [it] to Apollo.’

97. (Hall, No. 20.) On a small helmeted head of calcareous stone. Inscription in one line, around the helmet (or cap), 4 inches long. Characters $\frac{1}{2}$ to $1\frac{1}{2}$ inches high. In my former publication I inadvertently omitted the division-mark. The lines in that representation show the folds or joinings of the cap or helmet.

a.ra.a. | na.o.

Ἀρὰ α Νάω.

‘ The vow of Naos.’ Or, disregarding the division-mark (which Deecke puts in the wrong place), *Ἀρὰ Ἀνάω*, ‘ The vow of Anaos.’

98. (Hall, No. 10.) On a small pedestal of calcareous stone, with sculptured relief on two sides. Inscription in one line, $4\frac{1}{4}$ inches long. Characters $\frac{1}{2}$ inch high.

lo.ti.pa.ia.po.i.i.na.te.to.

$\Lambda\omega(\nu)\tau\iota\ \beta\alpha\iota\alpha\ \pi\omicron\omicron\iota\nu\ \acute{\alpha}\delta\epsilon\tau\omicron.$

‘To a willing one it is pleasant to do small favors.’

99. This is the same as No. 78.

100. To the authorities cited by Deecke for this, add: Cesnola’s “Cyprus,” plate 3, No. 12.

On the rounded side of a pedestal of calcareous stone. Inscription in one fragmentary line, 10 inches long, fragmentary at the end. Characters $\frac{3}{4}$ to $1\frac{1}{2}$ inches high; all plain except the fifth, seventh, and eighth, which are somewhat obscured.

ti.a.te.mi.se.wa.ta.ki. . . .

$\Delta\iota\acute{\alpha}\theta\epsilon\mu\iota\varsigma$. . . (the rest is uncertain).

Deecke’s remark about “einige zufällige Ritze” is all a mistake.

101. On a block of calcareous stone. Inscription above two rude representations of altars; in two fragmentary lines, much defaced. Lines (as they now are) $9\frac{1}{2}$ and $2\frac{1}{2}$ inches long, respectively. Characters $\frac{1}{2}$ to $\frac{3}{4}$ inch high.

1. . . . *te? o? i? e.u.ta.mo.to.te.se. * * te.ke? i.tu.ka.*
i. . . .

2. . . . *ma. * * * e.mi.te.sa.i. . . .*

. . . $\Sigma\epsilon\omega\iota(?)\ E\upsilon\delta\alpha\mu\omega\delta\acute{o}\tau\eta\varsigma$ [$\acute{\alpha}\nu\acute{\epsilon}$] $\Sigma\eta\kappa\epsilon\ i(\nu)\ \tau\acute{\upsilon}\chi\alpha\iota$. . . | . . .
μα . . . ἡμῖ δῆσαι(?) . . .

‘. . . to the god Eudamodotes offered . . . in good fortune . . .’ (the rest is uncertain).

102. This object went to England and was copied there, but seems never to have reached America. It is here copied from Gen. di Cesnola’s manuscript note-book. Inscription in one line, on a cylindrical alabastron (or alabaster vase), which has a downward-flaring rim and small solid ears. Vase $11\frac{3}{4}$ inches high. Inscription in one vertical line, below one of the ears; apparently $2\frac{1}{2}$ inches long. Characters apparently $\frac{3}{8}$ inch high.

ti.pa.se.i.ti (or *wo.*).*to.te.*

A copy in Schmidt’s *Sammlung* (Taf. xix. 4), there attributed to Dr. Birch, omits the second *ti.*, and reads.

ti.pa.se? a.to.te.,

which Deecke follows. The character here given as *se?* is a little doubtful, since in one of di Cesnola’s manuscript copies it looks much like a mutilated *i*. Yet in his other copy it is a plain *se*. In the circumstances, the reading is a little uncertain. But it seems to be

$\Delta\iota\varphi\alpha\sigma\epsilon\iota\delta\iota\ \tau\acute{o}\delta\epsilon$ (or, $\tau\acute{o}(\nu)\delta\epsilon$). ‘This [is an offering] to the serpent-formed;’ or else it may be considered a present to a human person whose proper name is $\Delta\iota\varphi\alpha\sigma\epsilon\iota\delta\eta\varsigma$, or the like.

103. (Hall, No. 7.) On the lobe of a votive ear of calcareous

stone (not terra-cotta, as I formerly thought), colored red. This ear (as well as the next number) is a right ear. It is much smaller, also, than the next. Inscription $\frac{3}{4}$ inch long. Characters $\frac{1}{8}$ to $\frac{3}{8}$ inches high; the strokes pretty plain, but the shapes of some of the characters a little obscure.

ko (or po.) . i . to . ta . ko (or po.) .

Meaning uncertain.

104. (Hall, No. 6.) On the lobe of a votive ear (right ear) much larger than the preceding, of calcareous stone, colored red. Inscription $\frac{3}{4}$ inch long. Characters $\frac{1}{8}$ to $\frac{3}{8}$ inch high, quite plain.

to . po . to . e .

Meaning uncertain.

105. On a fragment of calcareous stone, with bas-relief, with horses' legs remaining. Inscription in two fragmentary lines, showing the ends only. Characters $\frac{1}{2}$ to $\frac{3}{4}$ inch high; plain.

1. . . . *wa .*

2. . . . *lo . te . ta .*

Too fragmentary to render satisfactorily.

106, 116. (Hall, No. 28.) This inscription also Deecke has given twice, as if two inscriptions. On a fragment of calcareous stone, with relief of woman and child. Inscription an end-fragment, $1\frac{1}{4}$ inches long. Characters $\frac{1}{2}$ inch high; the last one plain, the others broken, but pretty certain.

. . . *a ? te . na .*

Too fragmentary to render.

107. On a sculptured fragment of calcareous stone, with portion (the bow ?) of a boat, and two sailors. Inscription in two fragmentary lines. Characters $\frac{1}{8}$ inch high.

1. . . . *ti . to . me .*

2. . . . *ke .*

Too fragmentary to render. Deecke's reading is wrong in every character.

108. On a piece of calcareous stone, from the base of a statue. Inscription in one line, 8 inches long, apparently complete. Characters $2\frac{1}{2}$ to $2\frac{3}{4}$ inches high, all plain.

to . no . ke .

Purport uncertain.

109. (Hall, No. 15.) On a fragment of a heavy vase of calcareous stone. Inscription in one fragmentary line, 6 inches long. Characters 1 inch high.

. . . *to . u . zo . mo . ko (or po.)*

Too fragmentary to render satisfactorily. Deecke's remark about my having published this upside down was taken from my own discovery and note of the fact. Every one else had taken it in the same way.

110, 111. These I have not found; but I suspect they are other copies of inscriptions which appear elsewhere herein.

112. This is the same as No. 90, which see.

113. This, like others already mentioned, seems never to have come from England to America. I copy from Gen. di Cesnola's MS. book, above-mentioned. Inscription on fragment of little vase of calcareous stone, from Golgoi (not of uncertain locality, as Deecke thinks). Two lines. Measurement not known.

1. *ti. te. ro* (or *ra.*) . *ro. se. o.* —? —?

2. *se?* *le. pa.* —? —? —?

Uncertain whether the lines are fragmentary; and too fragmentary to render.

114. See above, among inscriptions from Palæo-Paphos.

115. Same as No. 78, which see.

116. Same as No. 106, which see.

117–119. These are inscriptions on lamps, already sufficiently published by me as to their form. As to the reading, I purpose to give them, with others of a similar sort, at some future time. By themselves alone, these three would present only a fragmentary view; and they need all the others for their elucidation.

PYLA.

121. On the convex side of a fragment of a great vessel of calcareous stone. Inscription in two lines, 11 and 2 inches long, respectively; the end of the first and the beginning of the second being broken away. Perhaps the two lines are parts of an original single line that surrounded the vessel, with the ends lapping, like a spiral. Characters $\frac{1}{2}$ to $1\frac{1}{4}$ inch high; all plain, except that two at each broken end are damaged.

1. *ti. mo. to. re. te. se. to. ma. ki. ri. o. se. o. ne.* . . .

2. . . . *se. se.* | ||| |

Deecke's reading and transliteration have several mistakes. His note on the appearance of the characters and their possible meanings, with its other matter, is all wrong.

Τιμοδώρητης τῷ Μαγίριῳς ὄνε [*Σηκε* . . . | . . . *σης* ||| |]

'Timodoretos to Magirios (or, the son of Magirios?) offered . . . 4.'

Other inscriptions, Greek and Cypriote, seem to show that the insertion of the second *se.* in line 1 is a mistake of the engraver. Magirios, Mageiros, or Mageirios (i. e. cook) was an epithet of Apollo.

KARPASS (OR KARPASSO).

142. (Hall, No. 17.) On the edge of a lamp of red terra-cotta, with figure of Silenus (?) or Bes (?). Inscription 2 inches long. Characters $\frac{1}{4}$ to $\frac{3}{8}$ inch high; all very plain; made while the clay was soft.

pi. lo. ti. mo.

Φιλοτίμω.

'Of Philotimos.'

Owner's name.

The above list, I believe, finishes the New York inscriptions treated by Deecke. The following are inscriptions in the di Cesnola Collection in New York which I believe are hitherto unpublished. The numbers here given are only provisional.

GOLGOI.

1. On the top of a seat, or foot-stool, of calcareous stone, which is figured in a cut on p. 159 of Cesnola's "Cyprus." On the side of the stool is a Chimæra, between two large rosettes. Looking at the cut just referred to, the inscription, if represented, would be on the top, and upside down to the spectator. Inscription in eleven lines, cut with the characters inclosed in irregular or imperfect squares, formed by the crossing of horizontal and perpendicular incised lines. Characters $\frac{1}{4}$ to $\frac{7}{8}$ inch high, in all stages of preservation and defacement. Space occupied by the inscription, 7×9 inches:

The first three rows from the top have each seven squares or characters; the rest, six each. There are a number of empty squares on the left. A crack across the stone (the stool is hollow, as if formed of three slabs, though it is in one piece) has damaged some of the characters. As here given, the inscription is supposed, like the rest of the Golgoi inscriptions, to read from right to left.

1.	<i>ki.</i>	<i>lo (or ke?).</i>	<i>za.</i>	<i>ma.</i>	<i>po.</i>	<i>si?</i>	<i>si.</i>
2.	<i>pi.</i>	<i>le.</i>	<i>wo.</i>	<i>ka.</i>	<i>la (or mi?).</i>	<i>i.</i>	<i>—?</i>
3.	<i>te.</i>	<i>e (or tu?).</i>	<i>ti.</i>	<i>ku.</i>	<i>ne.</i>	<i>—?</i>	<i>—?</i>
4.	*	<i>o.</i>	<i>mi.</i>	<i>pa.</i>	<i>se.</i>	*	
5.	<i>i?</i>	<i>a?</i>	<i>ki (or la?).</i>	<i>a.</i>	<i>le.</i>	<i>so.</i>	
6.	*	<i>re.</i>	<i>pe.</i>	<i>ko?</i>	<i>mi.</i>	<i>wo.</i>	
7.	<i>—?</i>	<i>ka?</i>	<i>i.</i>	<i>ta.</i>	<i>wa.</i>	<i>—?</i>	
8.	<i>ii.</i>	*	<i>ma.</i>	<i>pa (or lo?).</i>	<i>ni.</i>	<i>mo.</i>	
9.	<i>ia?</i>	*	<i>—?</i>	<i>te?</i>	<i>i.</i>	<i>ma (or ku?).</i>	
10.	<i>si (or ka?).</i>	<i>mo.</i>	<i>ka.</i>	<i>ma.</i>	<i>ia?</i>	<i>mo.</i>	
11.	<i>po.</i>	<i>re.</i>	<i>a.</i>	<i>ku (or ma?).</i>	*	<i>mo.</i>	

Stars (as elsewhere) are used to mark places where the character is wholly obliterated; a dash, with interrogation point (—?), to denote that there are undistinguishable remains of a character. The simple interrogation point expresses doubt, merely.

Too uncertain and fragmentary to render.

2. On the right shoulder of a statue of calcareous stone, with cup in one hand and a dove in the other, figured in Cesnola's "Cyprus," on page 132. Inscription in one curved line, $2\frac{3}{4}$ inches long; the beginning perhaps wanting. Characters $\frac{1}{2}$ inch high, all of them nearly obliterated, except two, of which one is partially defaced.

ta.se.pa.pi.a.se.

Tās Παφίας.

'Of Paphia.'

3. On the arm of a statue of calcareous stone, figured (helio-typed) in vol. i., plate III., No. 5, of the "Descriptive Atlas of Cypriote Antiquities in the Cesnola Collection." Inscription in one line, $4\frac{1}{2}$ inches long. Characters $\frac{3}{8}$ to $\frac{1}{2}$ inch high; somewhat obscured, but perfectly legible.

e.ko.ta.mi.ko.ra.u.e.mi.

Ἐγὼ Ταμιγόραν ἤμι.

'I am of Tamigoras.' Probably the engraver made a mistake in the spelling, and the name should read *Τιμαγόραν*, or 'of Timagoras.'

Probably a votive inscription; else, but not so likely, either the artist's name, or the name of the original of the statue.

4. On a block of calcareous stone; perhaps part of a pedestal. Inscription in one line, $5\frac{1}{2}$ inches long; uncertain whether complete or not. Characters $\frac{1}{2}$ to $\frac{3}{4}$ inch high, not easily identified. No reading thus far obtained is satisfactory. It is thought better to subjoin a cut than to attempt Roman syllables.



5. On the edge of the fragment of a disk of calcareous stone, on whose front was carved a human face. One character, $1\frac{1}{4}$ inch long.

a.

Purport uncertain.

6. On the curved border of an ornamented block of calcareous stone, apparently a fragment of a sarcophagus. Inscription 3 inches long, fragmentary at both ends. Characters $\frac{1}{2}$ inch high.

. . . e.si.si.pe.le. . . .

Too fragmentary to render satisfactorily.

I have some reason for supposing that this inscription has been supposed to come from Amathus, and that it is really the one represented by Deecke as No. 55.

CURIUM.

7. On the base of a crouching statuette of calcareous stone, from the temple of Apollo Hylates, near Curium. Inscription in one line, all round the base of the object; obliterated in two places; 9 inches in entire length. Characters $\frac{1}{8}$ to $\frac{1}{4}$ inch high; generally quite legible. Reads from left to right.

* * * * * *to.te.a.po.lo.ni.te.o.* * * * ** *o* (or *mo.*, or *pi.*).
i.a (or possibly *ku.*, or *ma.*). *te.si.pa.te.lo.we* (or *pa.*). *ia* (or
ra.). *li.pi* (or possibly *o.*). *se.o.pa.te. **

. . . τό(ν)δε Ἀπό(λ)λωνι Σεῶ[ι . . .] (the remaining characters thus far offer no satisfactory reading).

(At this point see Deecke's No. 50, above.)

8. On the base of a crouching statuette, of calcareous stone, from the same place as the last. Inscription all gone but one character, $\frac{3}{16}$ inch high.

. . . *ti* (or, perhaps, a mutilated *ka*.).

Doubtless fragment of a votive inscription to Apollo.

9. On the neck of a pitcher of red terra-cotta. Inscription incised after baking; $1\frac{1}{2}$ inch long; all plain, except that one character is a little obscured, but yet quite legible. Characters about $\frac{1}{4}$ inch high. Reads from left to right.

ia.le.pe.mo.

Ἰαλεφήμων.

‘Of Ialephemos.’

Owner’s name.

10. On a cylinder of hematite, $\frac{7}{8}$ inch high and $\frac{7}{16}$ inch diameter, with a hole through it lengthwise, in the usual fashion of cylinder seals. Inscription in 6 characters, $\frac{3}{32}$ to $\frac{3}{16}$ inch high, around a part of the cylinder, near the upper end. A cut is given of the inscription, which shows the uncertainty that attaches to the reading of the first two characters. The first one is immediately below the second, following the space available, as sometimes appears in other inscriptions. The figures on the cylinder are the following: Directly below the inscription is a dog, running at full speed, with open mouth and extended tongue, and tail curved up forwards above his back. But he is running down the length of the cylinder, and thus seeming, when the cylinder is held so as to read the inscription, as if hanging head downwards. He is following a human figure, who stands next to the right, facing to the right. This figure, like the other standing figures, is $\frac{1}{4}$ inch high, as high, nearly, as the length of the cylinder allows. He is apparently bearded, his arms are little more than stumps, and his dress is a very short frock, and hardly distinguishable. His head is in profile, and the feet are turned to the right, but the body generally appears in a front view. The next figure, facing the right, is seen wholly in profile; it is a human figure, slender, with apparently an animal’s head (dog’s?), a hint at a very small curled tail, the arms hanging in front of the body, and the hands carrying some undistinguishable object that has the shape of an S, with the top curve interrupted on its side. Next (to the right) is a human figure much like the first, but no beard (apparently), his body seen in front view, but head in profile and turned to the left, and his feet also turned to the left. His arm on the left (that is, left considering the order of objects on the cylinder, but the figure’s right arm) is merely indicated by a stump; but the other arm bends horizontally at the elbow, and the hand holds an antelope, or chamois-horned animal, suspended by the hind legs, with its back towards the human figure that holds it. Next is a fat, flying bird, whose body, tail, and neck stretch lengthwise of the cylinder, as if we were looking at its back. Its (large) head is turned to the right. Its wings are small, its tail large and out-

spread. That completes the round of the cylinder. The inscription is above the dog, bird, and antelope. It seems as if the interpretation of the scene were that the man with the antelope is returning from a hunt, while the others are meeting him; the dog following the latter, and the bird flying away. The inscription is as follows:



that is, either *we.ko.na.e.ro.ti.*, or
ta.xe.na.e.ro.ti.

The difficulty in the first reading is that the upper stroke of the first character is disjoined, and seems to belong to the next character, and improperly to be taken as a part of the first. Also, the position of the character is at right angles to that which we should expect. Also, no rendering appears satisfactory. The easiest one suggested is $\text{φεκων ἄ} \text{Ἐρωτι}$, 'Willing in things which belong to Love.'

The difficulty in the other reading is that the character *xe.* wants its middle stroke, for which there would hardly be space, and which is sometimes almost vanishing. We do not, in this reading, avoid having two characters at right angles with the rest, but they turn the corner properly, which is not the case with the other reading. I therefore incline to the latter reading; and the best I can do with it is the following, which comes easily from the syllables:

Tὰ ξένα Ἐρωτι, 'Things strange to Love;' or

Tὰ ξένα ἑρρο(ν)τι, 'Things strange to a wanderer.'

This cylinder is quite unique, as no other is known with a Cypriote inscription of more than a detached character or two.

A few other cylinders of hematite, found with the one just described, have one or more Cypriote characters upon them, as follows:

11. Hematite cylinder, 1 inch long, $\frac{3}{8}$ inch diameter. Figures: a standing robed figure, shoulders and arms in front view; head, robe from the waist down, and feet in profile, turned to the right, forearms bent up from the elbows; above the left (or right from the spectator's point of view) hand, the Phœnician ball and crescent. Head of this figure furnished with abundant hair, and a queue turning up behind. In front, or to the right, of this figure, at the top, an antelope, with head down as if to graze; below, a rude lion; and between them, above the lion's back and below the antelope's hind legs, the Phœnician ornamental star or sun, composed of one larger ball, and eleven smaller balls or dots around it. To the right of these figures a running antelope, running lengthwise of the cylinder, downwards, its back towards the lion and first-mentioned antelope, and its head turned to look back. Horns very conspicuous. Between the haunch and the neck is the Cypriote character *pa.*, $\frac{1}{8}$ inch high. Purport uncertain.

12. Hematite cylinder, $\frac{1}{8}$ inch long, $\frac{3}{8}$ inch diameter. Figures as follows: Robed human figure, with wings stretched up, stumps for arms, face obscure, but apparently faced to the right. At the left of this figure is the head (and horns) of an antelope, as if the animal were lying on the ground, with its body concealed behind the human figure. (At the left of this figure is the inscription.) Next to the right, at top, a buffalo, running; below, an antelope standing, with neck and head stretched up, as if looking at the bull and the next figure to be mentioned. The next figure is a winged quadruped, with head and neck more like a peacock's than anything else. The body seems, on comparison with the figures on other cylinders, to be that of a lion. Above this two ornaments, each like Hogarth's line of beauty with spirals added at the ends. Between this figure and the first mentioned are the Cypriote characters, as follows:

At top, to the left of the figure first mentioned, and to the right of the upper one of the ornaments last mentioned, is the character *ta.*, $\frac{3}{8}$ inch high. But the recurrence of this character as an ornament on objects lately found in Greece, where it cannot be writing, makes me suspect its meaning here. Below, just in front of the beak of the winged quadruped last mentioned, and above the horns of the antelope's head first mentioned, is the character *lo.*, $\frac{1}{16}$ inch high.

At the bottom, between the fore-feet of the winged quadruped and the antelope's head, the character *pa.*, $\frac{1}{8}$ inch high.

13. On the fragment of a silver bowl, with designs and figures in repoussé work, from the temple-treasure of Curium. Two inscriptions, one which may be either Phœnician or ancient Greek, letters indented from the outside, and to be read therefore on both sides, *KPAT* or *KPAT*. In Cypriote, incised or indented on the inside, in characters about $\frac{1}{8}$ inch high,

ko.ta.po.ro.pe.i.,

in which the *ta.* is doubtful; and doubtful also whether the reading is from right to left, as here given, or from left to right, like most of the inscriptions that belong to the locality. I have not had sufficient opportunity to study the fragment to be more certain. It is still in process of cleaning, and has to be handled with great care.

CITIUM.

14. On the convex side of a pitcher, or vase with handle, of red terra-cotta. Inscription, incised after baking, $1\frac{3}{4}$ inch long. Characters $\frac{1}{2}$ to $\frac{5}{8}$ inch high; plain.

ta.le.se. $\Theta\alpha\lambda\tilde{\eta}\varsigma$ or $\Theta\alpha(\lambda)\lambda\tilde{\eta}\varsigma$.

'Of Thale,' or 'Of Thalle.' Less probably, 'Thales.'

Owner's name.

15. On a cylindrical amphora-stopper, of light blue pottery. Characters $\frac{3}{8}$ inch high; one on the end, and one on the side, of the cylinder.

On the end, *ia*.

On the side, *lo*.

Proprietary mark or label, probably.

MARONI (MARIUM?).

16-19. Single characters on the bottoms of tall, slim vases of red terra-cotta. The character, or inscription, not stamped, but marked or impressed while the clay was soft. Characters $\frac{1}{4}$ to $\frac{3}{8}$ inch high, very sharp and distinct, and of the western style.

16. *to*.

17. *sa*., or *ko*., as it can be read either side up.

18. *we*.

19. *ti*.

Initial characters, probably; either the owner's name or the maker's mark.

20-23. Inscriptions on the handles of long-necked flattish bottles, like flat *aryballi*, of red terra-cotta. Characters made while the clay was soft; sharp and plain; $\frac{1}{4}$ to $\frac{3}{4}$ inch high.

20. *ka*.

21. *lo*.

22. = (like the algebraic sign of equality. Is it *we*.? or an unknown character?)

23. *ko*.

Initials, probably; either owner's name or maker's mark.

24. On the handles of a large terra-cotta jar or vase, pear-shaped, with narrow base and the large part above; handles at the top, joining on a false mouth at the center of the top, the real mouth being a little to one side; jar 1 foot 3 inches high, and 1 foot in greatest diameter. Characters made apparently with a file, after the baking. On one handle, two characters, one a plain *pa*., $\frac{3}{4}$ inch high; the other doubtful, but probably *to*., $\frac{7}{8}$ inch high. On the other handle, a doubtful character, $1\frac{1}{8}$ inch high, probably *me*. or *le*. Private marks, or initials, probably.

25. Cut, as with a diamond, in the side of (a fragment of) a glass vessel about the shape and size of a finger-bowl. The glass is now much decayed, and beautifully iridescent. One character, $\frac{1}{4}$ inch high.

to.

Initial letter, probably.

SOLI.

26. On a fragment of a female figure in terra-cotta. One character on the throat, just above the chest; $\frac{1}{4}$ inch high; made while the clay was soft; very sharp and distinct.

ti. Of unknown purport.

LOCALITY UNKNOWN.

27. On the bottom of a red terra-cotta vase with handle. This is now packed away among the objects not on exhibition in the Museum; and it is therefore inaccessible at present, so that its locality cannot be certainly affirmed; but its place can be told from its mark, whenever it is brought out. I have seen and copied it, and take the reading from a squeeze of my own. Inscription in a circle, $1\frac{1}{8}$ inch in outside diameter. Characters $\frac{1}{4}$ to $\frac{1}{2}$ inch high, in rather fine strokes; all plain.

te. le. pa. no. to. ta. ko.

Τηλεφάνω τῶ Ταγῶ (or, Δακῶ).

‘Of Telephanos the son of Tagos’ (or Dakos, or the like).

Owner’s or maker’s name.

28. On the bottom of a thin rectangular plaque of fine, hard sandstone, from a tomb whose locality is not remembered. The edges of the bottom are beveled. On the top are two long, shallow, polished depressions, as if to hold a couple of objects like cigars. Inscriptions formerly in several lines, running the whole length of the flat bottom; but at present all that remains is the end of one line, $\frac{3}{4}$ inch in length. Characters $\frac{3}{16}$ inch high, of fine strokes, easily legible.

... o. ii. i. ti.

Too fragmentary to render.

29.-31. Legends on silver coins. The three are silver coins of Euelthon, king of Salamis, sixth century B. C., each made with a different die. Device and legend, however, the same on all. Two of the coins are $\frac{5}{8}$ inch in diameter, and the remaining one $\frac{1}{4}$ inch. Characters on all, $\frac{1}{16}$ inch high. The device on the obverse is a ram lying down. Above and below the ram is the king’s name, in two lines. The second line is very obscure on all, but traces of it remain.

29. 1. *e. u. we.*

2. [*le. to. to? se?*]

30. 1. [*e.*] *u. we.*

2. [*le. to. to? se?*]

31. 1. *e. u. we.*

2. [*le. to. to? se.*]

For all: *Εὐθέλθο[ν]τοῦ* or *Εὐθέλθωνος*.

The character denoted as “*to?*” above, I have always thought to be *no.*; but I defer to other decipherers.

Besides these coins are a few others whose Cypriote legends are now undecipherable, but which can readily be recognized as of Evelthon and of Evagoras.

The number of legends in the collection with characters like those formerly published by me is not far from a dozen; but, as said above, I think they require to be treated by themselves.